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MAY -6 1922

"SKIN DEEP" ✓

Photoplay in 7 reels ✓

From the story by Marc Edmond Jones ✓

Picturized by Lambert Hillyer ✓

Directed by Lambert Hillyer ✓

✓ Author of the photoplay (under Sec. 62),
Thos. H. Ince Corporation of the U. S. ✓

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Thos. H. Ince Corporation

SKIN DEEP (7 reels)

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O.K.-B.F.T.

MAY -9 1922

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Fulton Brylawski

The Silver Sheet



Thomas H. Ince's "Skin Deep"



Lobby Art Stills from "Skin Deep"

The SILVER SHEET

JANUARY 1922

The Studios of
THOMAS H INCE
Culver City, Calif

TO THE INDUSTRY:

Some weeks ago, I sent out a questionnaire designed to draw out expert opinions on vital points of the motion picture industry. One of the questions read: "If the Motion Picture as an institution of entertainment and education were to crumble suddenly away, what is there today to take its place?"

More than five hundred answers from editors and men of affairs from all over the world have been received to date, and the answer to this question is unanimous - "Nothing."

If this be true, then every producer, writer, screen player and every exhibitor must work overtime during 1922 to hold the popularity won by the screen and to build for its permanency and its future greatness.

For my own part, I am working as never before on big and special productions - pictures that will win big followings and pictures that will help hold the popular favor of picture-goers everywhere. I expect the next few months to be the most important of my producing career. I don't expect each production that goes out bearing my signature to be acclaimed as a masterpiece, yet I am trying for that recognition. At least, I want exhibitors and picture-goers to feel that I have done the best that is in me, with each story, cast and production that I submit to the public. This I believe to be my duty to the Motion Picture Industry.

With this issue of "The Silver Sheet," I am announcing the drama "Skin Deep," one of the first of a program of special productions for release by the Associated First National.

Culver City,
January-1922.

Thos. H. Ince

Thomas H. Ince Presents "SKIN DEEP"

Cast of All-Star Players Supports Story of Real Human Interest and Big Thrills

SKIN DEEP" is one of the biggest pictures in every particular except length that Thomas H. Ince has put on the silver screen.

It is something far beyond an interesting story to be seen and forgotten. No one who sees this picture is ever likely to forget it.

Built upon a theme that is close to the heart of everyone and told with a big, bold sweep of narrative that keeps you breathless with suspense, "Skin Deep" is a picture that will be talked about; and those who see it will return to see it again. The story in brief is the story of a gunman, a gangster of New York's tenderloin, who becomes a hero on the battlefields of France and returns to the United States with the firm intention of living "straight."

But, as Samson had his Delilah, so his wicked, fascinating little wife frames an act of treachery which results in his going to prison, an innocent man "framed." In escaping from prison he falls from an aeroplane, badly crushing his face. He is taken to a hospital, where disabled soldiers are remade by plastic surgery. Here a new face is built for him; his evil, criminal features replaced by a face that is fine, young and frank.

This man with a new face, going about unknown among his old associates, gives rise to some extraordinary and unusually dramatic situations.

Mr. Ince has given this story masterful handling. Whatever "lesson" there may be in it is gleaned by the spectator from a vivid, colorful, dramatic story.

There are all kinds of thrills, as for instance the escape of the hero from prison by an aeroplane, which takes him from the top of a passenger train to which he had leaped from the prison wall. In the course of the story there is an aeroplane which does a perilous "tail-spin" in midair. There is a leap from a high parapet to a rapidly moving train.

Undoubtedly the outstanding feature of the production as a whole is that although it is in fact one of the most thrilling melodramas ever screened, it moves with a superb dignity that will meet with the instant approval of the most staid picture audience. It reaches down into the very depths of the heart and grips the human sympathy without resorting to cheap sensationalism.

"Skin Deep" holds the rare combination of swiftly moving action, tensely dramatic situations and the convincing reality of humanity itself. On this point alone it will establish itself as one of the most popular productions of the year. Being the first picture to deal with the dramatic and sociological possibilities of plastic surgery, the exhibitor has opportunity to attract people who rarely go to see motion pictures.

Mr. Ince has given the picture an unusually fine cast of actors. Milton Sills does the finest work of his career as "Bud" Doyle, the crook; Florence Vidor plays the part of a hospital nurse and figures in an intensely dramatic situation; Marcia Manon gives a brilliant and colorful picture of the deceitful wife, a real character study; McQuarg, a crooked political boss, is Frank Campeau, without a rival in heavy parts of that type; Charles Clary, Joe Singleton Winter Hall and four-year-old Muriel Frances Dana all have important parts.

Lambert Hillyer directed the production under the personal supervision of Thomas H. Ince. The continuity is also from Hillyer's master pen.



Florence Vidor
as the Nurse,
"Ethel Carter"



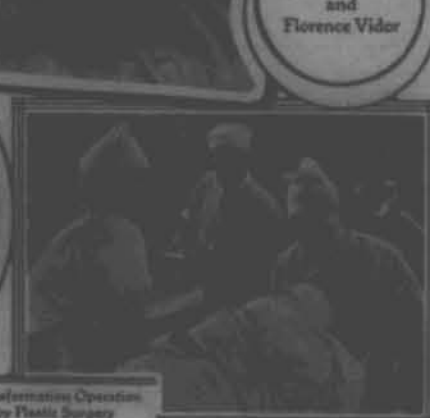
Milton Sills
and
Florence Vidor



The Urban Wild Pack
at Work



The "Law" Faces Watchful Eye
on "Bud Doyle"



Transformation Operation
by Plastic Surgery

MAY -6 1922

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A DRAMATIC CONFLICT BETWEEN SCIENCE and NATURE

Ince Drama Touches Heights Seldom Reached
in Thrills—Is Full of the "Ince Punch"



"Recognition"
Milton Sills and Marcia Manon

"SKIN DEEP" is the heart-gripping story of "Bud" Doyle, a soldier who atoned on the battlefields of France for a record of crime. When Doyle comes back from war he is cheered and then forgotten as he slips back into the life of a metropolitan wolf. He wants to go "straight," but his environment and his face are against him. His broken nose, cauliflower ears and the brazen leer of the enemy of society stamp him indelibly as a crook, and he naturally slips back into the old life.

Sadie, his wife, loves another man, who is a member of Bud's gang. Together they "frame" him into prison, not only to serve their own ends, but to serve the "Firefly" group of New York gangsters, of which they are members. Then they need "Bud." Carlson, the "reform" district attorney, stands in the way of their nefarious operations.

Sadie arouses "Bud's" anger while he is in Sing Sing by a cleverly fabricated story about Carlson and wins his promise to kill the district attorney as soon as he can gain his freedom.

His escape is accomplished by one of the most clever escape plots ever portrayed on screen or in story. Its modern realism is complete. An aeroplane flying over the prison yard suddenly appears to burst into flame. While the horrified guards gaze skyward "Bud" scales the wall by the aid of

a rope thrown from without and jumps to the top of a moving train. The plane rights itself and rescues "Bud" by means of a rope ladder. The plane cannot rise with the added weight and "Bud" is caught in a tree and crashes to earth, a mangled mass.

He is picked up by a famous plastic surgeon, who so thoroughly rebuilds his face that he is not recognized by sleuths or his former friends.

At the hospital he learns for the first time the meaning of kindness, and the desire to lead a decent life struggles within him. This is enhanced by the presence of a lovely nurse who has tended him back to health and whose reading voice is a constant urge to better things during many darkened weeks.

Remembering his promise to kill, he faces the greatest struggle of his life. But his word is given and he goes to Carlson's house on murder bent, but he cannot shoot. He discovers the plot against him and learns of a contemplated robbery of a veterans' fund, of which the surgeon who has so changed his identity is the leading figure.

He goes to the district attorney, helps him clean up the gang, recovers the stolen money and goes to the new life to which his new identity calls him. His struggle to "come back" has been against heavy odds, but he finds himself at last and his regeneration is complete. At the hospital the nurse awaits him after he has tossed off the last shred of circumstance that bound him to a life of crime.



Milton Sills
and
Florence Vidor
in the Big
"Transformation"
Scene



A Gangster Reclaimed
—the Avenger



Prison Gangster, at the
New York Prison, Gangster
Brought to Day



One of the New York
Hall marks "Bones in
Shoe Door"

"T.H.I." Instructs Players in Informal Chats

Producer Makes Certain That Cast and Executive Staff Members
"Sense" Spirit of Story Before Work is Begun

THOMAS H. INCE takes nothing for granted in building screen drama, and perhaps this is the "why" of the "Ince finish" of pictures. Some might be content to let players and directors and cameramen begin work on the story he has turned over to them. But this, however, is not the way of Thomas H. Ince. He makes certain that players and the members of his executive staff know just what the story is they are setting out to visualize for the screen. He meets with them many times before the actual production begins and in chats and sometimes more formal conversations he draws out the viewpoint of player and director. This he does regardless of the known ability of player or director and from many informal gatherings in and about the spacious Ince Studio grounds player and director gain the views of the famous veteran director.

In "Skin Deep" Mr. Ince had an unusually brilliant array of players and executive staff members to direct and supervise.

The lead, "Bud" Doyle, a crook whose whole outlook on life was changed when he was given a new face by the surgeons to replace the ugly gorilla countenance that had been smashed in an aeroplane accident, is ably handled by Milton Sills. In the course of his fine career as an actor Mr. Sills has done nothing better. He shows adroit and delicate skill in making the transformation from the crook to the made-over man. The scene where he first sees his own changed face in a mirror is a lesson in the power of restrained and intelligent acting.

The principal woman's part is taken by Florence Vidor, who is considered by many critics to be the most beautiful woman on the screen. She never has appeared to greater advantage than in this play, where she has the part of a hospital nurse.

The part of the crook's young wife is taken by Marcia Manon. It is a sneering, willful jade that she plays. There is humor in her smile and a devil lurks in her eye. The character as Miss Manon plays it is so flaunting and defiant, yet withal so natural and so human, that she must be credited with a real work of art. "Sadie" is as real as a character in Dickens.

The head of the gang of underworld denizens is Frank Campeau, who is the equal of any "heavy" on the screen. He has played this character with a sure, certain touch that makes the part real and convincing.

Other important parts in this play are taken by Charles Clary, Winter Hall, Joe Singleton and Gertrude Astor. And again, four-year-old Muriel Frances Dana, who won the picture-going world with her great work in "Hail the Woman," has an opportunity to display the almost uncanny ability that is hers.

"Bud" Doyle escaped from prison just before his five-year sentence was up. When he finally got back to his old haunts in the tenements it was to find that his wife and another member of "the gang" had railroaded him into prison and had plotted his escape again in order that they might have him sent up for life on a murder charge. It all happens in this most unusual picture, "Skin Deep."



Thomas H. Ince outlines the stirring scenes in "Skin Deep" to his players and director. Left to right: Marcia Manon, Frank Campeau, Florence Vidor, Lambert Hillyer, Mr. Ince and Milton Sills

"Skin Deep" Is Big Surprise

IN "Skin Deep," "Bud" Doyle, escaped convict, filtered into the city that had reared him as a gangster in a life of crime. Accomplices had helped him to flee the penitentiary so that he could come back and kill the district attorney for a wrong "Bud's" wife said the attorney had proposed to do her.

Shortly after his return on the mission to kill, "Bud" was leading this same district attorney and the police in a surprisingly successful raid on the "headquarters" of his old partners in crime—including his wife.

He gave his wife the choice of "getting out of town" or going to the penitentiary, into which she had "framed" him and from which she had helped him escape. Handing him a cold, cynical smile she chose the former.

It is one of the most unusual and unexpected upheavals in plot situations that has been pictured in months.



A group on the Ince Studio Lawn. Left to right: Frank Campeau, Marshal Neilan (a visitor on the "lot"), Marguerite de la Motte, Marcia Manon, Mr. Ince, Florence Vidor, Milton Sills, Clark W. Thomas (Studio general manager), Lambert Hillyer and John Bowers

Brilliant Array of Players in "Skin Deep"

Milton Sills, Florence Vidor and Frank Campeau at Best in New Ince Drama

Stars Ably Portray Lives of New York Upper and Lower Half World Characters

BRISTLING with highly dramatic episodes woven around characters of exceptionally strong, vigorous personalities, "Skin Deep" presents opportunities for an unusually individualistic cast to unfold an amazing story. The list includes such as Milton Sills, Florence Vidor, Marcia Manon, Joe Singleton, Frank Campeau, Charles Clary and Winter Hall.

Seldom has there been such a portrayal of transformation in character as is depicted in blood-and-iron "Bud Doyle," a crooked gangster of the underworld, who is snatched from a life of crime when a skilled plastic surgeon totally transforms his crook type facial features, thereby changing his entire career. Milton Sills as "Bud" Doyle passes from one shade to another in the transformation from gangster and escaped convict to a man of respectability, worthy of the love of a wholesome girl. The entire story hinges on this change, and the convincing manner in which this transition in character is accomplished is a wonderful tribute to Mr. Sills' ability. From the cynicism of a cunning crook on the street, the dogged determination of a convict "railroaded" into prison, and the murderous revenge of an escaped prisoner, thence to upright manliness of a man transformed—Sills leads his audience in a manner that is artistry itself.

Then there is Florence Vidor, playing the part of the nurse. Miss Vidor, designated as "the unforgettable woman" and reckoned as a star of immeasurable potentiality, is a revelation in her role of ward of the doctor and volunteer nurse. It is a marvelous piece of acting when she appears for the first time before "Bud" Doyle after the bandages have been removed from his eyes. Miss Vidor is given full leash in her role in "Skin Deep," and at every turn she makes clever use of her talent and genius. She walks right into his heart, just as in "Hail the Woman" and "Lying Lips" she has walked right into the hearts of picture patrons the world over.



Milton Sills
the "Bud Doyle"
of "Skin Deep"

CAST as "Sadie," "Bud's" wife, who helped a fellow gangster—and her secret suitor—to "railroad" "Bud" into prison, Marcia Manon again scores a wonderful hit as a "heavy." There is a devil in Sadie's eye and cunning in the curl of her lip as she smilingly "plants" in her husband's pocket the diamond brooch that makes possible the dramatic "frame-up." Miss Manon accomplishes the transition from the weak and helpless to the strong and cunning with rare skill.

Skulking in the shadows through the underworld, Joseph Singleton as Joe Culver, dapper crook, trails the tough, steel-nerved "Bud" and his wife. Culver aspires to "Sadie's" heart and hand, and fearful of "Bud's" gun, he connives with the willing "Sadie" to put "Bud" in prison. It is a difficult part—a smooth crook with a fear of another of his gang—but not "yellow." Singleton "puts it over" with a fine finish.

Frank Campeau, one of the ablest heavies of the screen, portrays "McQuarg," the "brains of the gang"—the suave politician who is the invisible power standing between the crooks and corrupt police officials.

Winter Hall is pre-eminently fitted for the role of the plastic surgeon. A keen student of human nature, Mr. Langdon believes that there is some good in every man or woman and that a man handicapped by facial features that stamp him as a crook will be a crook because he is expected to be one. His theory is borne out in the instance of "Bud" Doyle, whose facial features are changed by plastic surgery.

In the intensely gripping scene with "Bud" Doyle, escaped convict, standing before him with the hammer on his leveled revolver slowly moving on its death errand, Charles Clary does some fine acting.

Muriel Dana, who achieved baby fame as "Little David" in "Hail the Woman," is "Baby" Carlson. Gertrude Astor enacts the role of Mrs. Carlson, the wife of the district attorney.



Winter Hall
the "Doctor Langdon"
in "Skin Deep"



Joe Singleton
the "Firefly Cadet"
in "Skin Deep"



Marcia Manon
the "Sadie Doyle"
in "Skin Deep"



Charles Clary
the "District Attorney"



Frank Campeau
the Political "McQuarg"



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The Escape—By Air, Land and Science!



Guards and Convicts Watch a "Falling" Aeroplane as "Bud" Doyle Scales the Wall—

THRILLS! The kind that make 'em sit on the edge of their seats and clutch tensely at the wooden arms. The spectacular sort of daredevil deeds that make 'em forget to breathe and shut their eyes for fear the worst will happen. "Skin Deep" has them—lots of them—new ones that haven't been done before.

"Bud" Doyle, convict, pulls himself to the top of the high prison wall on a rope thrown to him from the outside, while the guards intently watch a "shamming" falling plane. Only a few feet from the wall, but more than a score of feet below, rushes a passenger train. Doyle stands upright. The prison guards, seeing him for the first time, level their guns and fire.

He leaps from the wall to the top of a Pullman speeding under him at forty miles an hour, lands in a heap on the roof, rolls toward the edge of the jolting, swaying car, clutches frantically for a ventilator and pulls himself back to safety. The train roars on.

The falling plane rights itself the moment Doyle is safe on the train. The convict, crouching on the top of the car, watches it eagerly as it skims into better view.

A hundred feet from the ground the plane recovers, comes under control and streaks straight toward the on-rushing train, flying in a parallel line and only a few feet

above the last car. A long rope ladder drops from the under-carriage and is swept back by the wind.

The convict stands upright, balancing himself on the precarious footing of the swaying roof. Nearer and nearer comes the ladder until it is even with him. He lunges in a desperate grab for the bottom rung. For a breathless second it seems as if he has missed. Then the plane zooms sharply upward, carrying ladder and convict with it.



Declared by Screen Experts to be Near Perfection in Plot and Detail — Passenger Train and Aeroplane Used in Gripping Scenes

WHEW! That was a thriller! But it isn't over yet! The plane turns and heads in the opposite direction, the convict fighting his way up the ladder but making slow progress. The pilot seems unable to get his machine to climb. Suddenly it begins to sink toward the ground with the man still clinging beneath. A large grove of trees looms ahead—tall trees, perhaps a hundred feet high. The flier makes frantic efforts to obtain more power. The convict strives

to reach the top of the ladder—and safety. Straight toward the trees they go, sinking hopelessly down to a level with the topmost branches and barely skimming over the tops. When the plane appears on the other side the man and the ladder are gone. And then, for an audience nearly strangled with excitement, there is a breathing spell, with more thrills to follow. The flying sequence is just an example of the thrilling and entertaining sort of stuff of which "Skin Deep" is composed. Aerial stunts are not new to pictures, but the stunts in "Skin Deep" have never been done before with



And Leaps Onto a Speeding Passenger Train.



The Plane Rights Itself, Overhauls the Train and Lowers a Rope Ladder.

such telling, realistic effect. The most blasé will have to admit their undeniable power to stir the emotions. The escape plot is complete in theory and action.

Milton Sills appears as the convict, "Bud" Doyle, the man who permitted neither rifle bullets, the jump onto the speeding train nor the daring transfer to the rope ladder to stand in the way of his escape.

The aerial escape, dangerous enough as it appears on the screen, was attached to even more peril during the filming. Many narrow escapes from serious injury that have no place in the drama were recorded by the battery of clicking cameras posted on top of a lurching engine tender. Each step of the escape was fraught with danger. In making the jump from the wall to the top of the train, the "stunt" man doubling for Mr. Sills was protected to a certain extent by a strong net secured to the far side of the Pullman and out of sight of the cameras which would have saved him from a disastrous fall to the ground in case he was unable to stick to the roof of the car. Fortunately his calculation was exact, and he was entirely successful in the first attempt, landing safely on the roof of the moving coach.



"Once Punch" In "SKIN DEEP" Plots!

Pre-Viewers Declare Each Thrilling Situation Could Happen in Real Life — Touch of Realism is Result of Personal Supervision of Master Director

THE narrowest escapes during the "shooting" of "Skin Deep" occurred in making the transfer from the speeding train to the rope ladder. The first near-accident occurred with the initial attempt. B. H. De Lay, daredevil aviator, was flying the plane that was to take the convict from the train. While De Lay had taken part in changes from plane to plane in the air, he had never undertaken the stunt with a moving train.

Sweeping down for the first try he suddenly found himself in a rush of swirling air caused by the speeding cars beneath. At the same time a hot blast of smoke and cinders

the old crate into matchwood." The second try, as well as the third, was no more successful, De Lay failing to bring the ladder within reach of the waiting "stunt" man. On the fourth attempt the feat was accomplished, although onlookers gasped when it seemed as if "Sills" had lost his hold of the swaying ropes.

The remaining aerial work, all of which was accomplished by De Lay, was scarcely less thrilling than the pick-up from the train. His tumble from the clouds, with flame and smoke belching from his plane, is a revelation in aerial acrobatics and a substantial thrill in itself.

Immediately following the hair-raising rescue of the convict from the top of the train the story calls for engine trouble, which prevents the aeroplane from rising high enough to permit the man swinging at the end of the ladder to clear a row of trees looming in the path of flight.

In order to throw the man on the ladder into the tree tops and thence to the ground, De Lay narrowly escaped accident himself when his wings barely scraped the limbs of the trees. He had to gauge his distances closer than the proverbial "gnat's eyebrow."

In every instance those who have seen the previews of "Skin Deep" have been tensely thrilled by the realism of the daring feat of the rescue of the escaping convict from the top of the speeding passenger train. Invariably the question is asked, "Was the train really moving as fast as it seems to be in the picture?" The answer is that both train and plane were moving at the rate of fifty-five miles an hour when the scene was shot.

Altogether "Skin Deep" will compare favorably in excitement and daring with any picture that has appeared in many months. It possesses all the elements of danger that never fail to hit the audience bull's-eye, and that send the average American movie fan home feeling that he or she has enjoyed an evening of real entertainment long to be remembered.



"Bud" Doyle Watches His Chance to Grasp the Ladder.

from the engine struck him in the face. The plane careened, one wing almost scraping the cars and the rope ladder dangled wildly in space. For a moment a crash seemed unavoidable, but the aviator zoomed his machine up and out of danger.

The plane landed, the train stopped and a consultation was held. Thomas H. Ince, who was personally directing the operations, first decided to abandon the attempt, then reconsidered when De Lay declared his determination to "make good or bust



He Makes It!

Pity the "Still" Photographer!

A PHOTOGRAPHER was sent out to take some "still" pictures of scenes in "Skin Deep." But the photographer got so excited about what he saw while strapped onto the deck of a speeding passenger train he forgot to take the pictures. You will sympathize with the photographer when you see "Skin Deep." It is one of the most thrilling productions Thomas H. Ince has yet given the public.



And is Safe Until—!



B. H. De Lay, the Aviator

Clever Action and Gripping Plots Background for "Skin Deep"—Story of Big Human Interest



Change of Identity by Surgery Portrayed!

Milton Sills' Make-up Declared to Be Most Remarkable of Screen

"THE most remarkable make-up successfully portrayed on the screen!" This will be the unanimous verdict of those who see Milton Sills, suave, polished, handsome leading man, the idol of a million movie fans, as "Bud Doyle," the broken-nosed, tin-eared, rat-eyed gangster of "Skin Deep," Thomas H. Ince's big and unusual drama of regeneration.

"How is it done?" will be asked. Mr. Sills' amazing transformation was accomplished with putty, though plastic surgery is the apparent means used in the screen portrayal. Grease paint and powder were used to give the oily clay a lifelike complexion for the finishing touches, but putty constituted the principal magic ingredient.

"Skin Deep" tells the story of a notorious social outcast of forbidding countenance who finds regeneration in a new face made in place of the old by a surgeon skilled in plastic surgery.

In the opening scenes of the story Mr. Sills appears as the brazen and clever law-breaker whom every policeman on New York's East Side would like to see securely behind the bars of a prison cell. To render these scenes convincing, a convincing make-up was necessary. Mr. Sills must look the part.

His first step was to consult a national "rogues' gallery," a huge photographic album containing pictures of many of America's most notorious criminals. Here Mr. Sills found the type he wished to portray on the screen—a hardened thug who had served time in several prisons. Copies of the picture were made and the work of endowing Mr. Sills with a broken nose, "cauliflower" ears and a battered undershot jaw commenced.

The ears, apparently battered into shapelessness in countless Bowery brawls, were fashioned of soft putty. To obtain the effect of a broken nose, Mr. Sills first forced a large wad of cotton gauze into one nostril, giving it a distorted appearance, and then moulded putty on the outside until the desired shape was attained.

The undershot jaw was the most perplexing problem, as it must not interfere with his speech. Three hard-rubber dental plates were finally made. These produced a square, aggressive jaw when placed inside the mouth between teeth and cheeks.

The "Transformation"



Milton Sills as "Bud" Doyle

The wonders of Plastic Surgery have never been shown to better advantage than in Mr. Ince's screen drama, "Skin Deep."

A LIVID scar across one cheek was made by drawing the skin together and holding it in place with strips of invisible court-plaster. The whole effect was smoothed off with grease paint and powder, a battered derby hat and frowzy brown suit, and Milton Sills, the gentleman, was "Bud Doyle," the gangster. The necessity of removing the make-up after each day's work before the camera and putting it on again the next morning added to the difficulties. But in this a skilled face-builder saved Mr. Sills many weary hours. New ears and nose had to be applied exactly as they were the day before. The discomfort of a face covered with putty and paint and a mouthful of dental plates was, of course, exceedingly unpleasant.

Mr. Sills' feminine admirers, and they are many, will probably decry his sinister appearance and say that they "think it's just a shame for him to put on all that awful make-up. He's so good-looking."

Keen lovers of the silent drama will appreciate the feat of realistic transformation which was achieved by the screen star. And the ladies will not suffer too long, as in the middle of the drama the surgeon makes over "Bud" Doyle's face and Mr. Sills appears henceforth "as is."

Double Exposure, Showing Sills After and Before the "Transformation"



"Bud" Doyle

Plastic Surgery First Time on Screen

Plastic surgery, through which thousands of maimed soldiers in the late war have been reclaimed from a life of misery and horror, plays an important part in Mr. Ince's unusual picture, "Skin Deep." "Bud" Doyle, a master crook who is frightfully injured in a fall from an aeroplane while escaping from prison, is given a new face by a skilled plastic surgeon. How this causes him to abandon his life of crime and arouses in him a deep love for a clean and wholesome girl forms the basis of the story.

ACTION and THRILLS SUPPORT DRAMA

World War Furnishes "Live Echo" for Thomas H. Ince Drama of Today

WHAT Thomas H. Ince intended when he produced "Skin Deep" was an up-to-the-minute screen drama of American life. There have been many changes in home and community life since the world war, changes that have resulted without the world realizing. These changes in life standards and generally accepted conditions so struck Mr. Ince that he set about looking for a drama that might be adaptable for a screen production fit to bear his mark. He found it in this story by Marc Edmond Jones. It is doubtful if this particular story could have been conceived had it not been for the war, for the war was directly responsible for these two important factors having an important bearing on this particular story:

The development of plastic surgery.

The natural reluctance of a soldier to return to an aimless existence after having experienced the inspiring exaltation of victory on the battlefields.

Throughout, the story carries that touch of present-day adventure that seems to know no bounds when compared with the adventure of other days.

"Skin Deep" is a story of a great love, adventure, a complete change of identity and an epoch of the present day.

"Bud" Doyle returns from the war with a reputation for cool valor which an easy-going public soon forgets. Naturally "Bud" drifts back to his old haunts in the tenement district. His broken nose and cauliflower ears, earned in police fights and gang wars, stamp him as a crook and his enemies of old—the police—soon let him know that the war has not changed their attitude toward him.

In this production Mr. Ince has portrayed the effect of the war upon many men who before entering the service perhaps were listed among the enemies of society. While the story makes subtle argument for an encouraging hand for these men, it also makes strong argument for recognition for all men who placed their lives at the disposal of their country in time of a crisis. The closing title reads:

"Bud Doyle made his fight and won. But there are thousands of other men, not ex-criminals or gangsters, but men who went in with a clear record, who need a helping hand. They do not seek charity, but only ask to be remembered by a land to which they offered their bodies and blood."

"Skin Deep" Air Episode Is Classic of Screen Thrillers

A MELODRAMATIC incident that will easily be numbered among the most thrilling scenes ever screened is that shown in Mr. Ince's special production, "Skin Deep," when B. H. De Lay, the aviator, snatches an escaping convict from the roof of an express train as it "pounds the rails" at a speed of fifty-five miles an hour. Through a clever ruse the aviator has attracted the attention of the prison guards, enabling "Bud" Doyle to escape from prison by gaining the top of the prison wall and leaping from there to the roof of the train as it passes on the tracks just outside of the wall.

Dropping a rope ladder, the daring aviator arrives over the speeding train and then begins the hazardous task of bringing the trailing ladder within reach of the convict on the roof. It is a race for liberty—a race against death.

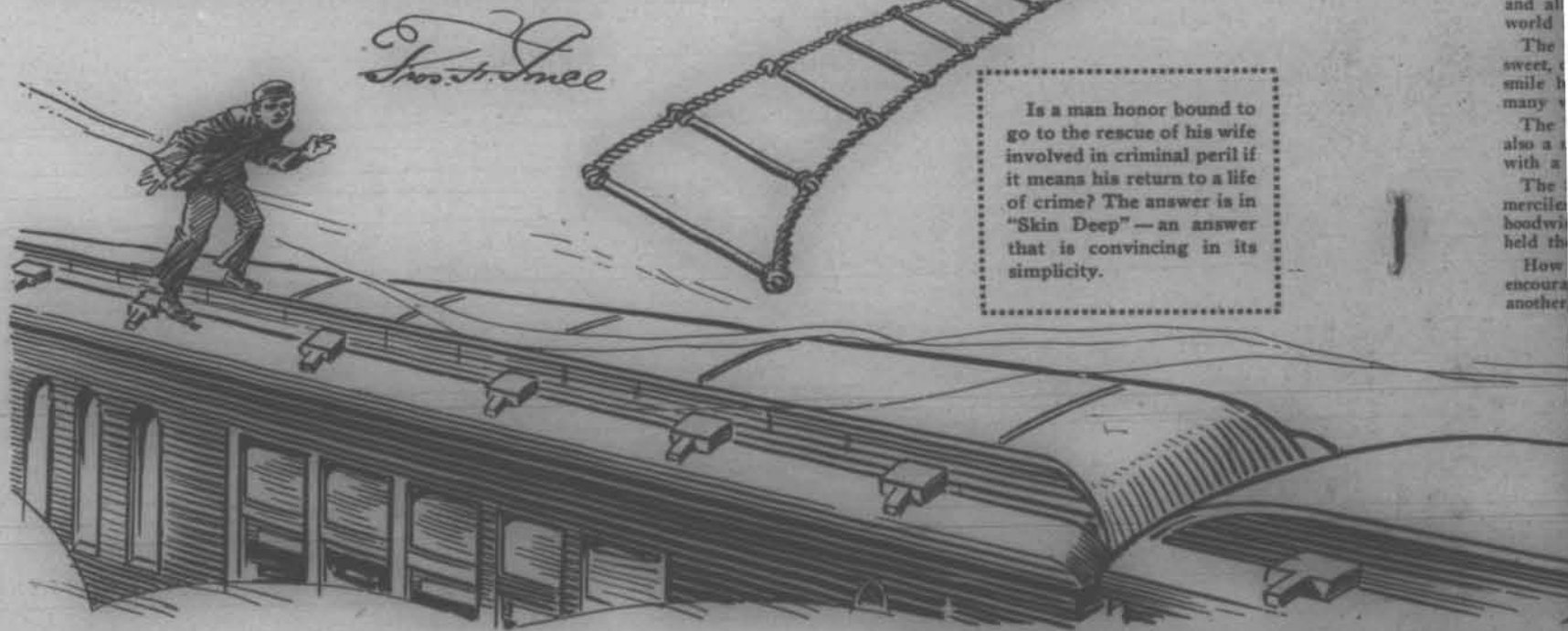
Lower the aviator drops, careful to keep away from the line of telegraph poles to the left. Lower comes the ladder. Just as the convict snatches at it a rush of wind carries it out of his reach. He almost falls as the train gives a lurch. Once more they try. Again and again.

Will they ever connect? Down—down—swinging—rocking—up—up—a lurch of the train and the convict is down on all fours again. Once the rope ladder is down so low as to scrape the side of the coach agonizingly, but the convict dares not reach for it so far out.

When they finally make connections the audience settle back limply in their seats as they see the convict lifted off the train and he begins to climb the ladder high in the air. The episode will go down as one of the thrillers of the screen. In shooting the scene the camera-men and their machines were lashed to the roofs of the swaying cars.

If it were possible to change the identity of a real bad man and crook, would his character also undergo a transformation? Mr. Ince has answered this question with "Skin Deep."

Is a man honor bound to go to the rescue of his wife involved in criminal peril if it means his return to a life of crime? The answer is in "Skin Deep"—an answer that is convincing in its simplicity.



Melodrama?—Yes! A Big One With

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Are Facial Features Mirror of Character?

Plastic Surgeon Claims Elimination of Marked Defects Changes Entire Being

"I KNEW he was a crook because he looked like one." That this oft-heard remark is a great factor in driving men to a life of crime is the contention of criminologists, psychologists and doctors skilled in the science of plastic surgery.

"There is no denying the doctrine of the intimate relationship between the physical being and the mental or nervous being," says Dr. R. H. Pyles, an eminent plastic surgeon. "When we eliminate through the medium of plastic surgery certain facial defects or blemishes of a patient we affect his thoughts and desires to a certain extent."

"There is no question but what in many cases men with criminal appearance in facial expression find themselves following a path of crime largely because their fellow beings sort of expected that was what they would do."

"I believe that the time is not so far distant when hundreds of criminals annually will be reclaimed by implanting new hopes, new desires, through altering facial defects or blemishes through the medium of plastic surgery. The features of people are being rebuilt for personal reasons and I see no reason why we cannot apply our new discoveries to certain types of criminals with gratifying results."

How "Bud" Doyle was reclaimed after a motion picture plastic surgery transformation forms the background of "Skin Deep." The battle-scarred face that stamped him a crook was obliterated and a face given him that the craftiest denizens of the underworld could not recognize. With this change came the big transformation under the skin.

The transformation is realistic and logical.

A Thumbnail of "Skin Deep"

The Man (MILTON SILLS AS "BUD DOYLE"): Well, he was as cool and clever a crook as you could find in any big city. You will see him at the battle front with a gun in each hand, a cigarette in his mouth and all three smoking. After the war he returns to his life in the underworld and the story begins.

The Girl (FLORENCE VIDOR AS "ETHEL CARTER"): Wholesome, sweet, charming volunteer nurse, whose voice is soft and kindly and whose smile brings strange thoughts to the injured man who does not see for many weeks, but hears only the voice.

The Woman (MARCIA MANON AS "SADIE DOYLE"): His wife—also a member of the gang of crooks. A wily jade, self-centered, conceited, with a sneer in her smile and a devil lurking in her eye.

The Sinister Guide (FRANK CAMPEAU AS "McQUARG"): Suave, merciless, resourceful gangster and political boss, whose fawning smile hoodwinked the reform forces of a great city and whose whispered word held the denizens of the underworld in the power of fear.

How the loves, hates, jealousies, double-dealing betrayal, inspiration and encouragement of this strange quartet played and counterplayed on one another, forms the theme of the Thomas H. Ince picture, "Skin Deep."

FLORENCE VIDOR SCORES AGAIN!

Florence Vidor again will be recognized as one of the screen's most charming players in Mr. Ince's special production, "Skin Deep." Miss Vidor plays the part of a volunteer nurse in a sanitarium where she awakens her patient, an escaped convict, to a picture of a life he had never dreamed of.

Yes! A Big One With the "Ince" Punch

"THE HOTTENTOT," A 100 to 1 Favorite!

COME o-o-on, you Hottentot!" "The Hottentot wins in a walk!" Those are shouts you'll hear from Oregon to Florida when Thomas H. Ince's latest comedy feature, "The Hottentot," gallops down the home stretch of the Public Popularity Track to an easy victory in the 1922 Comedy Sweepstakes. A 100-to-1 shot—a sure winner—and how the wise exhibitors are going to clean up when the Ince entry flashes under the wire.



Raymond Hatton and Madge Bellamy in one of the 101 big Comedy Situations in "The Hottentot"

Willie Collier piloted the uproarious comedy to victory in the New York Stage Handicap. Thomas H. Ince has groomed it to the last notch, added speed to every stride and given it a driving finish.

Sam Harrington is scared to death of horses. Peggy Fairfax, who owns a stable of racing thoroughbreds, mistakes Sam for a famous steeplechase rider of similar name. Sam finds himself in the embarrassing position of being expected to ride Peggy's vicious steeplechaser, "The Hottentot," in the race of the year.

Sam conspires with the butler—Swift—to kidnap the horse. Sam's rival for Peggy's hand, who knows Sam's inability to ride, prevents the kidnapping and Sam is forced to ride in the race.

Does Sam ride? You bet he does! And the race—one of the biggest thrills ever thrown on the screen.

Take a look at the cast! Douglas MacLean plays Sam Harrington. He gets a laugh out of every scene. Madge Bellamy is a most charming Peggy Fairfax. When you see Raymond Hatton as Swift, the hare-brained butler, you may not recognize him but you'd better not look if you have weak sides. Truly Shattuck, Stanhope Wheatcroft, Martin Best, Dwight Crittendon, Lila Leslie and Harry Booker help the fun along. Del Andrews and James Horne are the directors, under the personal supervision of Mr. Ince.

Thomas H. Ince to Offer Big Comedy Special

Douglas MacLean, Raymond Hatton and Madge Bellamy in Splendid Cast—Will be Early Release



Douglas MacLean and "The Hottentot"

An Actual Scene. Still Taken During "Shooting" of the Steeple Chase



AND just a word about the publicity stills, the lobby stills—every one of "The Hottentot" photographs:

ACTION!
SELLING POWER!
PUNCH!

Here Comes
"The Hottentot"
Just an idea of some of the
thrilling action in
"The Hottentot"
the Big Comedy Special
of the Year

Wait for them! Placed outside your theatre they'll draw crowds like sugar draws ants. You'll be forced to admit they are the best scene stills you ever saw.

Bet your bank roll on "The Hottentot." It will be the season's surest comedy winner!

Big All-American Drama Next Ince Special

Story by Bradley King Now Being Filmed Under the Direction of John Griffith Wray
Cast Includes Milton Sills, Marguerite de la Motte and John Bowers



Bradley King

IN HIS production plans for 1922 releases by Associated First National, Mr. Ince decided on a program that would include dramas dealing with every phase of American life. An early feature release will be a big American story from the pen of Bradley King of the Ince writing staff. Miss King has woven a story of woman's conflict between love and a career into a gripping drama.

The feature is temporarily titled "Jim" and is under the direction of John Griffith Wray, who directed "Hail the Woman" and "Lying Lips," two Thomas H. Ince features that are still holding fan millions. The cast includes John Bowers, Marguerite de la Motte and Milton Sills.

From a new western community to San Francisco, to New York and back to a reclaimed western empire, the story unfolds itself with subtle touch and big dramatic action throughout. Briefly the story of "Jim" is this:

Fundamentally man is still primitive. Although he has ostensibly given woman equal rights and freedom, he instinctively fights any outside interest that may take his mate away from the old place beside his hearthstone.

Jim Russell has inherited, along with a cattle ranch, a dominant personality and a quick temper. He meets Sheila Dorne, who has come West to write her first book and who fights her love for Jim because of the fear that he will block her career. He promises never to do that, but after they are married and her book "Jim" is a success, he becomes jealous of the place her work occupies in her life.

The dramatization of the book into a spoken play by Rudolph Martin, a young playwright, takes Sheila and Jim to San Francisco. Here their paths lie apart, for he can do nothing but drive horses and she is thrown into contact with many people of literary and social standing. Never for an instant, though, does her love for Jim waver. When she sees he is unhappy she wants to go back to the ranch and give up the play, but all the ugliness in his make-up is aroused by his position and he steadfastly refuses to return until her work is done.

When it is finished he demands that she return and have nothing more in her life but himself. She is willing to return—because she loves him—but she realizes that his attitude will make any chance of happiness impos-



The beginning of "Jim" on the Ince lot. (Left to right) John Bowers, Marguerite de la Motte, Mr. Ince, Bradley King (the author) and Milton Sills. John Griffith Wray is shown in the circle below.



Marguerite de la Motte and John Bowers aboard the latter's yacht

sible. He refuses to make any concession and leaves her. She gets ready to go to New York for the production of her play and it is at this time that Jim learns from his employer that his own impulse to draw bridges and dams is only the expression of the driving force within himself to build.

For the first time he realizes that Sheila's writing is only the result of the same creative urge—a thing that cannot be confined or beaten down. Sorry for his temper of the night before, he hurries with his work so as to reach her before she leaves, and in hurrying falls from the building, seriously hurting his right hand.

Sheila, believing him determined only to break her, goes to New York, while Jim returns to the ranch, bitter against her and the fate that seems to have snatched his career from him.

He refuses to let Sheila know of his injury, but his old self gradually returning, the vision that had been awakened when he first learned that he held within himself the power to create would not be

"Jim"

(Working Title)

By

BRADLEY KING

Directed by

JOHN GRIFFITH WRAY

THE CAST

Jim Russell.....John Bowers
Rudolph Martin.....Milton Sills
Sheila Dorne.....Marguerite de la Motte
Eather Russell.....Evelyn McCoy
Tracy McGrath.....Harry Todd
Maggie McGrath.....Aggie Herring
Lillian Martin.....Francella Billington
Percy.....Bertram Johns
Terry.....Ernest Butterworth
Maxfield.....John Stepping

suppressed, and he stakes everything on his ability to rebuild an old dam across the foot of his ranch and make it hold. His little crippled sister, seeing how he is secretly grieving for Sheila, sends for her and she arrives on the day the floods reach their height in the upper country and the big dam gives way, sending the unaccustomed force of water against Jim's dam.

Martin, who loves Sheila, has come west with her to fight for what he believes to be her happiness. He is caught with Jim in the rush of waters and they are both carried over the spillway. Jim manages to make a landing and it is then that he conquers himself—for the first time in his life. Believing from what Martin has said that Sheila loves the playwright he goes back into the water and rescues him and is about to give Sheila up when Martin sees on Sheila's face the one thing that he has refused to recognize—her love for Jim.

So he goes and Jim's dam holds. Sheila, womanlike—for woman is still primitive by instinct, too—has learned that success means nothing without the man she loves. Jim has glimpsed the new relationship that must exist between men and women of today—not "you or I," but "we"—to build a home within their hearts—to build together into the future—only then can both realize the fulfillment of their dreams.

Many Things Are Only "Skin Deep"

"Bud" Doyle escaped from prison to be a grim avenger. Then something happened to his face with complete change in identity and startling consequences. Many things are only "Skin Deep."

Thomas H. Ince Will Pay \$250.00 For a Title For This Story!

"Hail The Woman" Wins Popular Acclaim!

Thomas H. Ince Presents

"HAIL THE WOMAN"

By C. Gardner Sullivan

with the greatest cast of stars ever assembled on the screen! Including—

| | |
|-----------------|--------------------|
| Alfred Vidor | Luigi Hughes |
| Thelma Roberts | Madge Bellamy |
| Ruby Marshall | Charles Woodliff |
| Edward Martin | Verona Dent |
| Gertrude Claire | Michelle Jovanovic |



Nation's Critics Declare Ince Feature Answers Demand For Bigger Pictures

From The Exhibitors' Herald

"Hail the Woman" is about the biggest thing Thomas H. Ince has ever done. Technically and every other way it is one of the most pleasing and complete productions offered in recent months. A brilliant cast of players was assembled to enact the various roles and under the careful direction of John Griffith Wray the work of each stands out. . . . The screen can well accommodate more pictures as big as "Hail the Woman."

"Hail the Woman" is our idea of a happy thought for the new year. It is a picture to renew your faith in films for Nineteen Twenty-two. It is as fine as anything Thomas H. Ince has ever done."—*New York Telegraph*.

"It may as well be set down as one of the cool important facts that there is an increasing skill and knowledge at the fingertips of the producers and directors in the matter of what will get the public and clutch its emotional centers. . . . In proof of that statement one might go see 'Hail the Woman'."—*Carl Sandburg in the Chicago Daily News*.

"To the entire public I shall recommend 'Hail the Woman', for it's certainly a well-made picture, dramatic and entertaining all through."—*Thomas Nunan in the San Francisco Examiner*.

"A story of bigotry, hypocrisy and the power of love. A little behind the times in subject matter, but so convincingly played by an all-star cast that the picture holds 100 per cent entertainment."—*Marion Russell in the Billboard*.

BEFORE offering "Hail the Woman" to picture-goers, Thomas H. Ince predicted that it would be accepted everywhere as one of his greatest contributions to the screen. He declared he had put the best of his producing experience, showmanship and screen-story understanding into this achievement.

He was right! American critics and reviewers in the few weeks that this production has been showing are unanimous in their approval of "Hail the Woman." Endorsements of this big drama have come to Mr. Ince from all sides—by wire, by publication and by letter.

Here are a few of the expressions of nationally known authorities:

"Without a doubt Thomas H. Ince is offering in his new production, 'Hail the Woman,' a picture that not only starts off the new year right for Ince, but also gives to exhibitors a picture that promises to appease all the desires of hungry box offices everywhere, for 'Hail the Woman' is that kind of a picture. It is without doubt the best thing that Ince has done in years and will probably rank among the best of the coming year."—*Dannenberg in Film Daily (formerly Wid's)*.

"'Hail the Woman' gets close to the heart, and, while it makes you think, does not leave you unhappy. . . . Not too much can be said for any of the acting. Look at the names on the cast and you will realize that the owners will not disappoint you."—*Mae Tinee in the Chicago Tribune*.

"From every standpoint 'Hail the Woman' is an excellent production."—*Anna Eugene Aiken in Atlanta Film Review*.

What John H. Kunsky Noted Detroit Exhibitor Thinks of "Hail The Woman"

My Dear Mr. Ince: I am very pleased to say that after viewing your production, "Hail the Woman," I contracted for its exhibition for an extended run at my Adams Theatre here and feel that it is one of the best pictures that I have ever had the pleasure of looking at. It is not only a good audience picture but it has an advertising value which will make it profitable for me to play it. I congratulate you on producing one of the big pictures of the year and am eagerly awaiting the announcement of your next production.

Yours very truly,

(Signed) JOHN H. KUNSKY.

"What the screen needs more than all else at this time is productions that will score at the box office because of their merit. 'Hail the Woman' easily comes within that description and is one of the very few pictures that we are willing to make the statement that its appeal is universal with all types of audiences. 'Hail the Woman' has a big idea, splendidly presented and is Mr. Ince's finest screen work."—*Exhibitors Trade Review*.

"Once in a long time, although perhaps not more frequently than in other lines of artistic endeavor, a motion picture is produced that can be given unqualified endorsement as a genuine achievement of real merit, fundamentally sound, significant and artistically satisfactory in every detail. Such a picture is Thomas Ince's 'Hail the Woman,' now at the Tivoli."—*Marjorie C. Driscoll in the San Francisco Examiner*.



The Ince-Side of the Fence



Lambert Hillyer's Experiences Made Possible Career as Director



Lambert Hillyer

MAKING his debut in the world of the photo-drama as cameraman in the early days of "Inceville," Lambert Hillyer returned to the Thomas H. Ince studios after an absence of several years to write the continuity and direct the production of Mr. Ince's unusual picture, "Skin Deep."

Mr. Hillyer's ability as a writer and director is reflected in the artistry with which the story of "Skin Deep" is presented on the screen. To present a startling story dealing largely with characters of the underworld without falling into sensationalism is the mark of rare ability. This Mr. Hillyer has done working with Mr. Ince in "Skin Deep."

Prior to writing the continuity for "Skin Deep" Mr. Hillyer established a reputation as an author, director and scenario writer. He has a record of seventeen stories written for Thomas H. Ince in a comparatively short period. He wrote and directed many productions for William S. Hart, including "The Narrow Trail," "Square Deal Sanderson," "Riddle Gawne" and "Sand." Before resuming his affiliation with Mr. Ince his last piece of work was writing the continuity for the Goldwyn production, "The Men From Lost River."

Mr. Hillyer was a New York reporter with some rare experiences "on police" to his credit, and these gave a distinct advantage in directing "Skin Deep" as much of the action is laid in the New York half-world.

Film Editor Tells of Work in Editing "Hail The Woman"



Ralph Dixon

LIKE a diamond in the rough, to be cut and polished by a master craftsman into a gem of exquisite design, was the production "Hail the Woman," Mr. Ince's greatest drama, when it reached the cutting room from the hands of Director John Griffith Wray. Fifty-five thousand celluloid feet of potential drama, the material of a masterpiece, to be cut into seven reels of one thousand feet each, and this was the task of Ralph Dixon, a veteran of the Ince cutting room.

"In the cutting and editing of 'Hail the Woman,'" explained Mr. Dixon, "I was confronted with a difficult task. The picture had an unusual and all-star cast. To preserve a balance and at the same time bring out the full value of each character was a problem that required concentrated effort."

"For days I worked over each incident, cutting and recutting, viewing it in the projection room time and time again, fearful that by chiseling here or polishing there, some of the power or the dramatic value might have been lessened. And at each step it was necessary to get the approval of Mr. Ince before proceeding with the next."

"After three months of continuous work, we succeeded in bringing the total length of the film down to twelve thousand feet. To efficiently eliminate the final four thousand feet took another thirty days and many nights. When it became apparent that whole situations must be cut from the picture, Mr. Ince remained the final authority. And it is in the operation of this authority that brings from his studios the distinctiveness which the stamp of Thomas H. Ince signifies."

"Chief" Murphy and Fire Prevention!

At a recent luncheon held by Northern California exhibitors in honor of Thomas H. Ince, Thomas R. Murphy, chief of the San Francisco Fire Department, said:

"The fire chiefs of the Pacific Coast wanted a motion picture film to aid in a campaign for fire prevention. We took the matter up with Thomas H. Ince. We did not only get encouragement—we got a film, or several of them that have done more real good and been the means of saving more life and property than anything ever attempted before. The co-operation he gave us cost Thomas H. Ince thousands upon thousands of dollars and I want to say that he has done more along fire prevention lines than any other man or set of men that I know of."

Thomas H. Ince Making Pictures For "Grown-ups" Says Harry Carr

Famous Critic Wearies of "Flapper" Love "Intrigue"—Wants Real Thing

By HARRY CARR



Harry Carr

IF SUCH things were done in these days, I would be tempted to fall upon Tom Ince's neck and weep with gratitude; he is stepping out of the old ruts of the "movies" and is making grown-up stories for grown-up people.

Up to this time, motion picture producers seem to have labored under the delusion that this world was exclusively populated by young ladies of the "flapper" age.

Nearly all the screen dramas dealt with their infantile love affairs. I have seen so many stories about the poor little misunderstood heroine, with curls and white lawn dresses, who won the love of the Boss' son in spite of all suspicion and all villain plots, that I positively could not stand another one. I was just getting to the point of murder when I happened to see one of the grown-up "he" stories that Tom Ince is putting out—and so I was saved from the gallows.

A long time ago, Napoleon issued a peremptory order to the National Theatre of France in these words, "Let us have no more of love of which 'string' with Napoleon. Love has its place in life, but it is not the end and aim of human existence."

And, in real life, it is certainly not interesting to other people. I can imagine no quicker way to empty a room than to have some half-baked boy start telling about a lovely and fascinating gal upon whom his youthful affections have fallen.

And as to the girl herself—Candidly, what possible dramas can a flapper, if she is respectable, have in her life? The most frightful tragedy that happens to her is that some other girl copies her hat, or she is blackballed out of the high school sorority.

Do you ever hear them talking on the street cars or on the park benches? If there are two girls talking one is always saying . . . "And then he says . . ."



If a boy is talking to a girl, he is invariably saying . . . "And then I say . . ." (And the girl is always pretending to listen but is really watching some other girl out of the corner of her eye).

I am not interested in little boy flappers, or little girl flappers in real life. And in drama my lack of interest in little boy flappers and little girl flappers amounts to agony and torture.

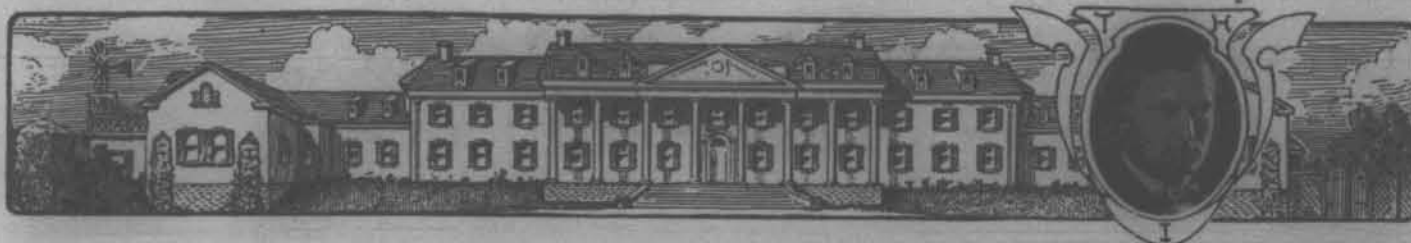
I am not interested in little boy flappers or little girl flappers in real puppy love, and I am still less edified to learn if these saccharine confessions happen under the old garden wall or under the oak with a back light of artistic sunshine coming through a haze.

This is not saying that these new Tom Ince pictures have no love interest. They do have love stories—strong, virile—sometimes terrific love stories. But they have a quality that people above the B-9 class of the high school can find some interest in.

What's In a Face?

Among the marvels of this generation is plastic surgery. For the first time this new science is used as a theme for a motion picture in Mr. Ince's unusual drama, "Skin Deep." A notorious crook was redeemed by an operation which changed the face familiar to the police and the underworld and gave him a new one and a decent chance in life.

"Skin Deep"—Melodrama? Yes, A Real One With The "Ince" Punch



"Stick to Human Nature"

An Editorial by THOMAS H. INCE

I WOULD like to give a little practical advice to the men and women whose stories, intended for use on the screen, reach my studios at the rate of approximately one hundred a week. I would like to point out to them some of the reasons why so little of this unsolicited material is available for our purposes and I would also like to show them how they can turn some of their failures into successes.

FIRST and foremost, I would advise all who write for the screen to write only about that which they know. This sounds like a platitude, but it is the soundest advice that I can give. If it were followed we would have less unproduced material about mythical kingdoms and the inhabitants of other planets and more first-class material about human beings whom we all know.

IN the moving picture we have a medium which is adequate to the fullest reproduction of any story that can be conceived by the mind of man; but the medium itself is no good to anybody unless through it there is told a story which grips our interest and holds it. And the only kind of a story that can do that is a story which deals with the struggles and triumphs, and hopes and fears, of human beings; of men and women of whom when we see them represented on the screen, we can say:

"I know people who are like that."

STICK to human nature. Give your characters aims and motives that are recognizable as genuinely human aims and motives. Make the characters themselves real. There is a big drama in the life of every human being. Drama does not mean only wild physical action. There are mental and spiritual crises out of which you can fashion thrilling drama without having to depend upon a revolver or a fist fight. But drama means conflict of some kind. Somebody wants to get something. Somebody has to overcome obstacles.

Let the object for which your characters struggle be one which the rest of us realize is worth struggling for. Let the

obstacles which they overcome be obstacles such as are met with in the real world of men and women.

Be real.

This does not mean that you are to write dull, prosaic narratives in which nothing happens. On the screen something has to happen. The picture has to move. But let it move naturally, clearly, logically.

Do not load your stories with superfluous characters—characters that have nothing to do with the development of the story nor with a lot of extraneous matter that has nothing to do with it either. Keep to the story.

But do not keep a story along the paths that have been trodden by writers of other stories. The value of a new writer's work lies in the freshness of his viewpoint, the novel twists and turns which he can give to the thoughts and the emotions that are the common property of us all.

And do not be too solemn. Remember that everybody likes to laugh. Even in serious drama the tension must be relieved, sparingly of course, with humor.

Don't make your good people impossibly good or your bad people impossibly bad. There are in real life very few pure whites and still fewer pure blacks. But there are plenty of grays. Make your characters real men and women—not figureheads.

But select as your characters men and women whose lives develop situations, emergencies, crises; for these are the materials out of which drama is made.

Do not write "down" to the public. The chances are that the public is capable of understanding and appreciating any character or situation that you can devise. It is certainly true that the public should be given credit for possessing more intelligence than some writers ascribe to it.

And do not, as soon as you have finished a story, rush with it to the postoffice. Keep it for a while. Think it over. Read it over.

But all the work in the world won't sell a story which is not intrinsically true to life. That is the standard by which every work is tested.

The Studios of
THOMAS H. INCE
Los Angeles

"Unexplored Art World" Was Discovered by Pioneer Producers

Eminent Observer Tells of Screen Story Building Since First Days of Pictures

By JOHN B. RITCHIE



John B. Ritchie

IN dealing with the motion picture from any angle one is always confronted by its extreme youth. It is barely weaned—the milk of inexperience has not yet dried on its lips. Even I, who still retain a few last sad gray hairs and a few partially dimmed faculties, feel aged and decrepit when I recall meeting Maybridge (the man who called in the aid of twenty cameras to register the movements of the horse in action) and remember the first moving pictures shown in New York at the old Union Square Theatre.

The first picture to be shown represented waves breaking on the seashore and an express train coming at full speed toward the audience. These were considered so startling in the late 90's that the spectators gasped.

Very slowly afterward the drama invaded the movies—little plays full of heart interest and "hokum" appeared in the vacant stores where timorous bankrupts were exhibiting the freakish toy in the fearful hope that the few pennies extorted from a simple public might one day enable them to start afresh in the ready-made clothing business and live honest and blameless lives. The primitive dramas grew apace. From two reels they expanded to three, to eventually reach the standardized five reels.

In the early days, I believe, the director was primarily responsible for the screen drama—internal evidence would seem to establish this fact. Later came the hack who laid nefarious hands on thrills and sensations—copyrighted or otherwise—for coffee and rolls; then when the pay became better and more certain, the writer; and finally, when salaries became utterly unreasonable, the scenarist. As the intellectuals were attracted to the screen and came bringing their rich offerings of culture the more difficult became the task of producer "licking" them and their offerings into shape.

Whole armies of assistant directors, film editors and gatekeepers were employed to prevent talented authors from sprawling all over the screen and running over the lot. They brought their wild, untrammelled genius to bear on a new medium blissfully unconscious of its limitations. They had been in the habit of putting so much of themselves in their immortal works that they failed to see how little of this or themselves was of any interest to the uncultured millions of the screen and how little of that sly, unconscious self-revelation in 639 pages, which is the charm of modern literature, really "got over."

THEIR coy, whimsical comments on life fell flat and they were shocked beyond expression when their new audiences demanded "more punch" and "more ginger." They never completely recovered from the shock, and sometimes cries of anguish—protests wrung from their tortured souls—appear in select literary journals with select circulations. Words sounding like "crudity," "crass vulgarity," "blatant commercialism" hurtle through the air. The producer has little time to heed these cries as all his energies are directed to wielding his vehicle into an effective instrument.

He knows quite well that he has not mastered all its intricacies and that he only dimly comprehends, after years of experimenting, a few of its limitations. He knows that at present there are some things, infinitely valuable, that cannot be expressed at this empirical stage. He knows from accumulated experience what can be shown and what incidents are pictorially plausible. He knows that he is dealing with an objective art and that every incident and characterization must register *instantaneously* and *infallibly* on the retina and that he has to reject many fine and subtle ideas that could not immediately reach his audience through this medium.

He is conscious, too, that he has no "little theatre," no "Bandbox," but a vast and unnumbered people of all races, tribes and religions, and that to retain their suffrages his themes must be simple, dramatic, direct and of universal import.

The pioneers had everything to learn—they had no guidance, no precedents. They discovered a vast territory—a new and unexplored art world—that was only indefinitely related to the drama or the fiction form of

narration. Even the immensity of the scenic background overwhelmed, making many of the old stage artifices seem ridiculous. Their settings were illimitable vistas with real mountain ranges and real oceans instead of platforms, wings and painted cloth.

IT was some thirteen years ago that Thomas H. Ince came to California and established his first studio in the Santa Monica mountains. He brought with him an open mind and a clear conception of the immensity of the task before him. He had no dogma to demonstrate, but simply the conviction that everything must be built from the ground up—that it was only by day-to-day experiment that any firm foundation could be found on which to build. He was one of the first to perceive that the screen drama must be one of vivid, flashing incidents, hurrying restlessly on to a logical and cumulative crisis. This is emphatically the Ince stamp, and as style is the man it is of the nature of the man himself, fully alive, alert and sensitive—inspirational—yet at all times having his trained faculties in full control.

He grasped at once the seemingly obvious fact that a moving picture must move. Simple, yet how few do! All the momentum and onrush that is given to his pictures comes from his own *personal supervision*. I emphasize this, although those who know him best will be the last to dispute the fact. He is the genius of the projection room. He spends countless hours, often far into the night, editing and re-editing the film. He will reject, eliminate, and add, frequently changing the original plan of the story and evolving something entirely different, logical, coherent and convincing. He is the uncredited author of whole sequences of episodes bestowing form and life on the amorphous and somnolent.

There is something of his own vital personality that is easily recognizable in every one of his pictures. Sitting a silent spectator, watching the evolution of a picture on the screen he will suddenly start up, gesticulate, emotionalize, blurt out sub-titles and corrections faster than a stenographer can record them and in one live instant change the fate of a picture and bring joy to a hundred box offices. Dead timber is ruthlessly hacked down, new trails are cleared, fresh incidents injected and the lifeless corpse emerges from the coffin a radiant bride fit for any exhibitor in the land.

HE is always accessible to criticism and will frequently use a suggestion proffered him by the merest tyro in the business, and yet he has his own hidden and peculiar methods of arriving at momentous decisions. If he asks an expert for his idea as to the treatment of a theme, for instance, he will in argument contest every inch of the ground. He will not be put off by vague generalities, but will make his adviser give a firm and definite reason for the faith that is in him and the next morning, after thinking the matter over, he will adopt something entirely different while profusely thanking his friend for his valuable suggestions. Barely in his prime, he still retains all the buoyancy of his youth. He still brings ecstasy to his work and is always on the eve of some new adventure.

He is as incessantly active as his own cameras, registering momentarily new impressions and new emotions; life to him is an endless and intriguing series of surprises. It never grows flat, stale and unprofitable, and something of his own joyous expectancy passes into his pictures, making them fresh and spontaneous.

In the Old "Inceville" Days



"T. H. I." at Work



Hundreds of World Editors Become Thomas H. Ince Advisors

Answers to Questionnaire Give Producer Views of Picture Public On Every Angle of Screen

FROM Maine to Florida and from New York to California, editors are evincing a keen interest in the world survey by Thomas H. Ince as a means to ascertain just what the public really wants in the way of motion pictures.

The flood of questionnaires which recently poured out of the Thomas H. Ince studios to editors in the United States, Europe, South America, Australia, Canada, Mexico and the American insular possessions, to gather pulse beats wherever motion pictures are shown, have already started on their return journey, with answers which bear the stamp of sincerity.

While answers to some of the questions exhibit a wide variance in the opinions expressed, others are united in support or denunciation of traditions or methods of the motion picture industry. And from the averages in the great mass of answers; from percentages, carefully computed, will the vital guides to what the public really wants, be drawn.

And in their desire to co-operate, in their zeal to reach the very hearts of the people, scores of editors have referred the questions to their readers and through the columns of their publications have solicited answers from those who are the final judges of the success or failure, advancement or slump of motion pictures and the industry.

Such a response is certain to insure the world survey an even greater success than had been anticipated. Returns based upon such a careful checking of the likes and dislikes of the public is almost sure to be crystallized into definite axioms which will have an important constructive influence upon the future production of Thomas H. Ince and all other producers.

Mr. Ince's efforts through an exhaustive research to learn the public's desires rather than to blindly follow the trend of the industry are winning him strong commendation from the press in all parts of the nation.

"If Mr. Ince draws the proper conclusions from the answers he is sure to receive, the motion picture industry may get a distinct twist, for he has always been a pioneer."

This is the comment of an important newspaper in one of the large Eastern cities and seems to reflect the opinion of hundreds of other editors, that there is an opportunity today to make permanent the universal popularity of the silver screen.

USE SPECIAL TRAIN FOR "SKIN DEEP"

A special train with a full crew was employed for days by the Thomas H. Ince studios in filming the thrilling escape of a convict who is snatched from the roof of the speeding train in "Skin Deep." This was for one of the scenes that make one of the most unusual pictures of the time. The scene had to be shot and rehearsed many times and it was done without mishap or injury to anyone.

Texas Girl Wins Contract in Thomas H. Ince 1921 Beauty Contest

Twenty-one American Cities Offer Local Beauties For Career on Screen in Thomas H. Ince Pictures

BRINGING to a successful conclusion the most comprehensive beauty quest of the year, Thomas H. Ince has named Miss Kathleen Collins of San Antonio, Texas, winner of the Ince-Find Beauty Contest of 1921.

As a material reward for her victory, the little Southern beauty is to have that great opportunity sought by many and accorded to but few—a chance to appear in Thomas H. Ince productions and to receive the personal tutelage of the noted developer of a score of famous screen stars.

Miss Collins is under a six-months' contract with Mr. Ince, the agreement further giving the producer a five-year option on her services.

Immediately following her selection as one of the most beautiful girls in America, Miss Collins packed her trunks and abandoned San Antonio, where a score of public and private receptions were given in her honor, for California and the Ince Studios. Her arrival was the occasion for more entertainments and a considerable amount of newspaper publicity.

As a preparatory step toward her first screen role, Mr. Ince has assigned her to an intensive course of instruction under various directors in the art of make-up and other necessary essentials.

Scarcely nineteen years old, a blonde with golden-brown hair and blue eyes, Miss Collins possesses to an unusual degree that quality of comeliness known as "screen beauty." The motion picture tests from which she was selected as the contest winner clearly indicated the exceptional photographic value of her beauty, which was more firmly established by exhaustive tests filmed upon her arrival at the Ince Studios. In addition, Miss Collins fairly bubbles over with fascinating personality that will be a material asset of her success.

The Ince Beauty Contest was inaugurated early in the year in connection with "Lying Lips," and created a tremendous amount of interest in the twenty-two important cities in which it was conducted by leading theatres and newspapers. Hundreds of columns of newspaper space were devoted to its promotion during a space of several months.

Of the more than twenty thousand young women who entered, a hundred were selected to receive motion-picture tests from which the final winner was to be named by a board of judges composed of Thomas H. Ince, Florence Vidor, C. Gardner Sullivan, John Griffith Wray and Clark W. Thomas.

These tests were given most painstaking consideration and Miss Collins, who was entered by the San Antonio *Evening News*, was finally named the winner. The second and third choices were also from the South, Miss Elizabeth Rogers, entered by the Fort Worth *Record*, and Miss Mildred Helm, entered by the Birmingham *Age-Herald*. Fourth honors went to Miss Florence Streeter, selected for final consideration by the Cleveland *News-Leader*.

Working in the most beautiful and complete studios in the world under the experienced guidance of Thomas H. Ince and many capable advisors, Miss Collins will be watched by motion picture fans throughout the country as another potential Ince star.



Kathleen Collins



Thomas H. Ince and Miss Kathleen Collins Upon Her Arrival at the Ince Studios



Girl Aides in the Thomas H. Ince Studios Who Are NOT "In the Pictures"

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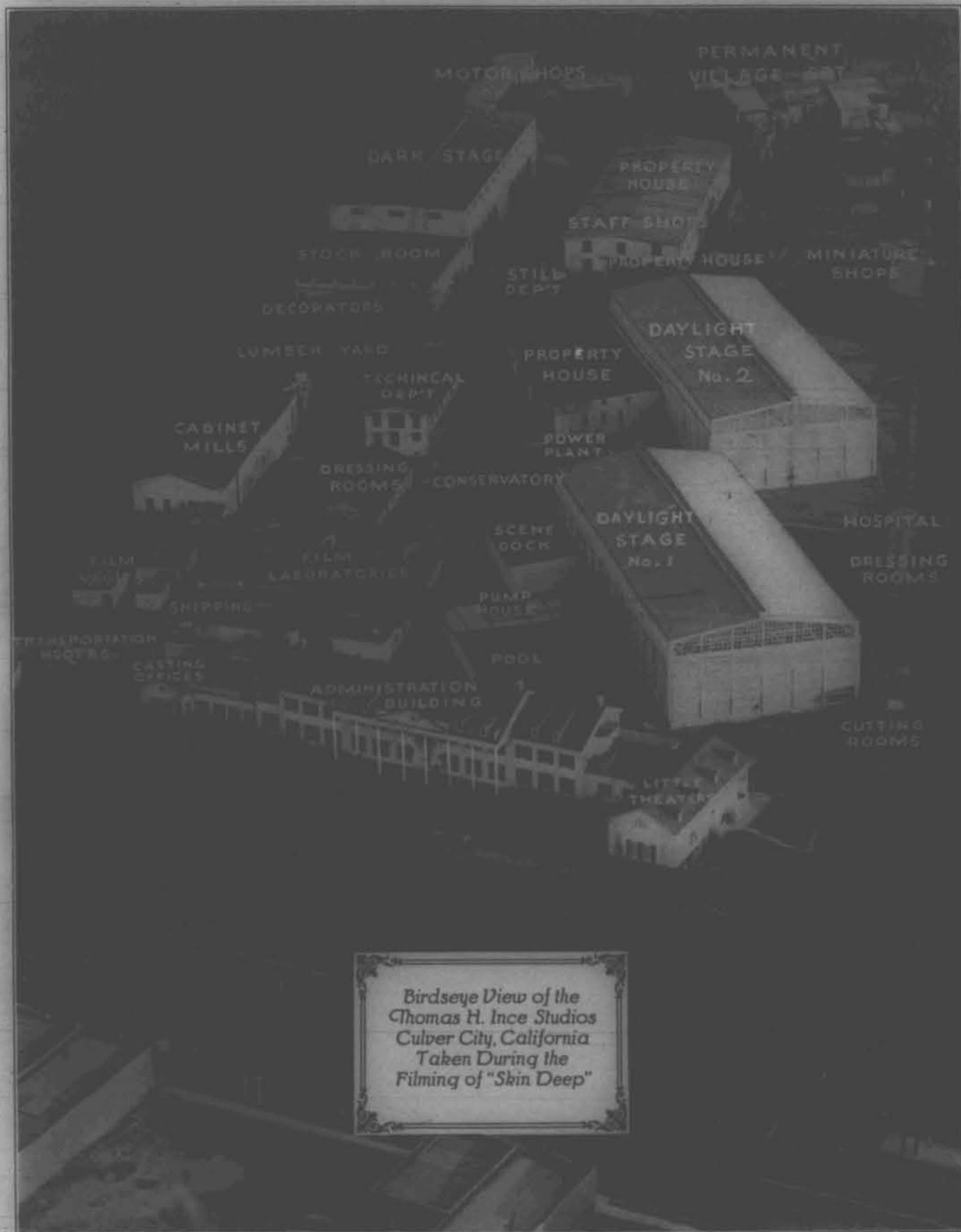
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Mystery, Thrills and Action in "Skin Deep"

Picture Offers Many Possibilities for Discussion

"SKIN DEEP" is a picture with innumerable publicity possibilities. Every American Legion post, big and little, will help to popularize it. It carries an appeal for the disabled doughboys—no propaganda or preachment, but a straight-from-the-shoulder heart appeal for all veterans.

The mystery angle is another good one—wonderful opportunity for a smashing teaser campaign with photographs and catching copy on the identity of "Bud" Doyle.

The aeroplane scenes, which are second to none for thrills; the plastic surgery angle, the prologue of the French battlefields, the splendid cast of players and the theme of the story itself can all be worked into a whirlwind exploitation drive.

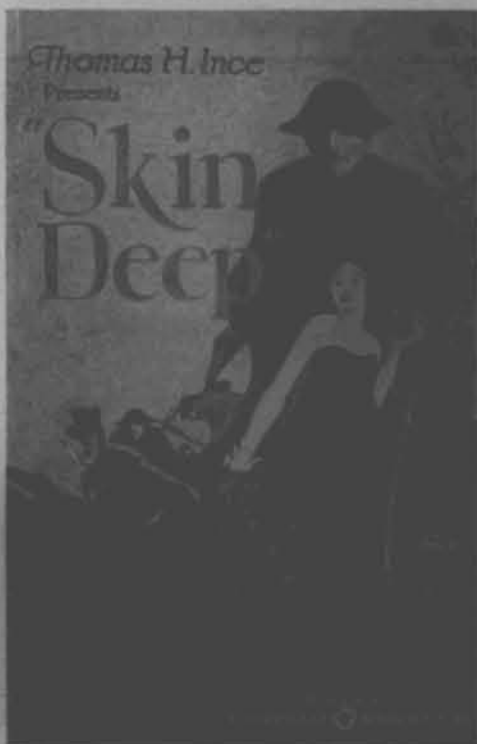
And the title—"Skin Deep"—alone offers sufficient opportunity, when adapted to local conditions, to boost the production comfortably onto the black-ink side of the ledger.

The questions raised in this thrilling story give many opportunities for newspaper contests and special stories. Newspaper readers everywhere will welcome the opportunity to voice their opinions on the decisions made by the real life characters of "Skin Deep."

Bring Churchmen Into Your House!

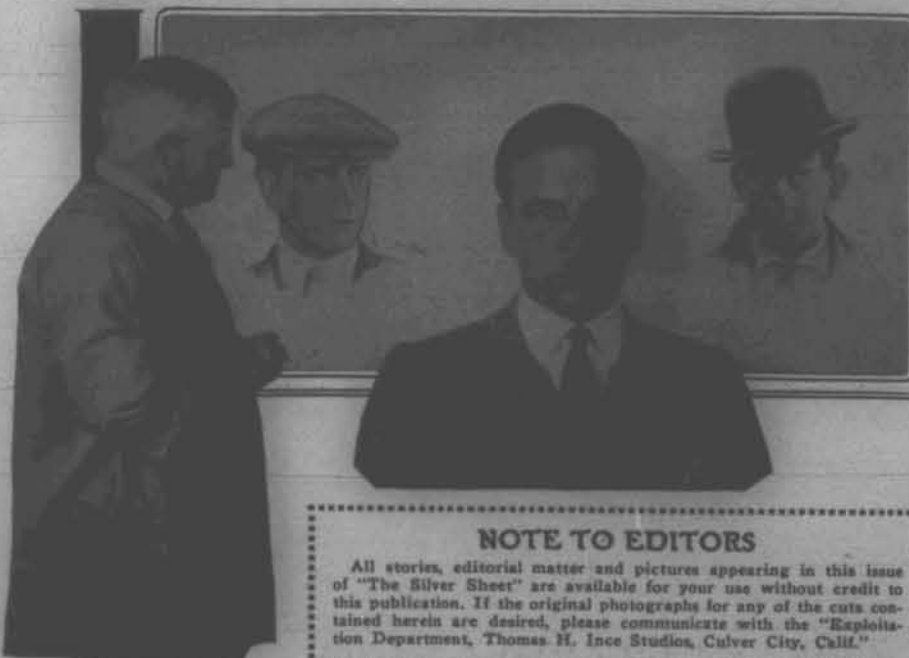
The ministerial profession is always willing and anxious to lend a helping hand in the redemption of those who have been thrown into a life of crime largely because of environment, circumstances, physical handicap or a combination of these factors.

Ask your leading churchmen to view "Skin Deep" and secure expressions from them on the theme of the picture.



One-Sheet

J. A. KNAPP, of the Thomas H. Ince Art Staff, posing Milton Sills for one of the striking billboards for "Skin Deep". It proved one of the artist's most difficult tasks owing to the two identities portrayed by the star.



NOTE TO EDITORS

All stories, editorial matter and pictures appearing in this issue of "The Silver Sheet" are available for your use without credit to this publication. If the original photographs for any of the cuts contained herein are desired, please communicate with the "Exploitation Department, Thomas H. Ince Studios, Culver City, Calif."

Human Interest Story in "Skin Deep" Gives Attractive Box Office Business Aids

WITH true Ince thoroughness the exploitation angle of "Skin Deep" has been carefully gone over and every possible suggestion utilized whereby the exhibitor may bring home to his patrons the tremendous human interest story in the picture. Seldom has a picture offered such unusual exploitation possibilities as "Skin Deep" holds out to the exhibitor. This is because the story in "Skin Deep" is based upon human interest itself. It deals with types of real people your audiences know.

Among your patrons there are hundreds of returned soldiers and their families who are vitally interested in the problem of the returned soldier as it crops out recurrently in "Skin Deep."

Prominent surgeons in your community know about the marvels of plastic surgery and will be glad to talk about it.

Your ministers and the club women are deeply concerned in the problem of the intelligent reclamation of certain types of criminals.

Your police officials and police judges handle men like "Bud" Doyle and his gang every day.

The people in "Skin Deep" are live human beings, a fact which makes the people who sit in your theatre interested in the problems, the loves and hates of these folks. A few exploitation suggestions are given in THE SILVER SHEET to point the way for the exhibitor to bring this fact home to his patrons in a manner that will arouse within them a real desire to see "Skin Deep."

Exhibitors: Make certain you receive the special "Exhibitors' Service Book" from the ("Direct-from-the-Studios Service") Thomas H. Ince Studios, Culver City, California. It makes certain box office success for this picture.

Some Catchlines

- "Skin Deep"—thrills, heart-throbs and smiles.
- "Skin Deep"—a high-class crook play with a new twist.
- "Skin Deep"—from the depths to redemption with a master crook.
- "Skin Deep"—full of the "Ince punch."
- The surgeon's knife vs. the policeman's club in "Skin Deep."
- "Skin Deep"—aristocrat among "thrillers."
- "Skin Deep"—a yarn of crooks and crusaders.
- "Skin Deep"—a dual personality battling for supremacy.
- "Skin Deep"—human to the core.

Enlist Aid of War Veterans!

Your local post of the American Legion will be pleased to learn that in the background of "Skin Deep" is the problem of many World War veterans. How the country called men from every walk in life, including many from the tenements of large cities, giving them a glimpse of the life of honor and respectability, and then dropped them back into the old haunts.

The entire prologue shows "Bud" Doyle, master crook, in action on the battlefield and his return to the underworld of New York. Invite your local post commanders to see the picture on the opening day of the run and then get their permission to quote them on the theme of the picture in the local press.

Offer Big Publicity and Exploitation Possibilities!



Twenty-four Sheet

Showmanship Made Easy by Thomas H. Ince Exhibition Aids!

SHOWMANSHIP, a much-abused word, yet a satisfying and a big word when properly applied. "Showmanship" is next in importance to "producing genius" in responsibility for the success of a production. Without either no picture can go far, but with both a production is bound to satisfy and entertain the picture-going millions.

The very nature of the theme and story in "Skin Deep" makes it easily saleable at the box office.

Supporting every Thomas H. Ince production are exhibitor aids created at the Ince Studios in Culver City, where the production is created:

| | | |
|--------------------------|------------------|--------------------|
| Exhibitors' Service Book | Trailers | Music Cue Sheets |
| Billboard Lithographs | Advertising Aids | Slides |
| Direct-Mail Advertising | Art Lobby Stills | "The Silver Sheet" |

The same thoroughness is devoted to the preparation of these that characterizes all productions bearing the Thomas H. Ince trade mark.

Ask your nearest Associated First National Exchange for these accessories. They will make box-office success certain.



One-Sheet



Five-Sheet



Three-Sheet

The SILVER SHEET
Published in the THOMAS H. INCE STUDIOS
Culver City, California
Arthur MacLennan (Editor)
Bogart Rogers
John Ellis E. M. Schultz J. A. Knapp
Carl Schneider Artist "Hal"



Florence Vidor in "Skin Deep"

Published in the
THOMAS H. INCE Studios
Culver City, Calif.

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